

Perlen Alter Kammermusik

deutscher und italienischer Meister

aus den Programmen der Akademischen Musikaufführungen in Leipzig.
Nach den Originalen für den praktischen Gebrauch bearbeitet
und herausgegeben von

ARNOLD SCHERING.

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|--------|---|---|
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No 6. Sinfonia

von

GIUSEPPE TORELLI.

(Aus „Concerti musicali“, Op.6. Bologna, 1698.)

Nach dem Original bearbeitet
und zum ersten Mal herausgegeben
von A. Schering.

Allegro (moderato).

Violino I. *f energico* *dim.*

Violino II. *f energico* *dim.*

Viola. *f energico* *dim.*

Violoncello. *f energico* *dim.*

Klavier. *f energico* *dim.*

First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a trill (tr) and includes dynamic markings: *ff*, *mf*, *dim.*, and *p*. The piano accompaniment also features *ff*, *mf*, *dim.*, and *p* markings. The system concludes with a section labeled 'A'.

Second system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The vocal line includes dynamic markings: *mf*, *f*, and *p*. The piano accompaniment includes *mf*, *f*, and *p* markings. The system is divided into two sections, both labeled 'B'.

Third system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The vocal line includes dynamic markings: *cresc.*, *f*, and *p*. The piano accompaniment includes *cresc.*, *f*, and *p* markings. The system is divided into two sections, both labeled 'C'.

First system of musical notation, featuring four staves. The key signature has one sharp (F#). The first three staves are for voices or instruments, and the fourth is for piano accompaniment. Dynamics include *f*, *dim.*, *e*, *ritard.*, and *p*. The tempo marking *a tempo* appears at the end of the system.

Second system of musical notation, continuing the four-staff format. It includes melodic lines with notes marked with accents and piano accompaniment. Dynamics include *dim.*, *f*, and *E*. The system concludes with a fermata over a final note.

Third system of musical notation, featuring four staves. The piano accompaniment in the fourth staff is more active, with many sixteenth notes. Dynamics include *dim.*, *mf*, *cresc.*, *rit.*, and *ff*. The system ends with a fermata and a final note marked with a fermata.

Adagio.

First system of musical notation for 'Adagio.' in 2/4 time, key of D major. It consists of two systems of staves. The first system has four staves: two for the upper right hand (treble and alto clefs) and two for the lower left hand (bass and tenor clefs). The tempo is 'Adagio.' and the mood is 'mf cantabile'. Dynamics include *p* (piano) and *mf cantabile*. The second system also has four staves with similar dynamics and a *p* marking.

Second system of musical notation for 'Adagio.' in 2/4 time, key of D major. It consists of two systems of staves. The first system has four staves with dynamics *mf dolce*, *p*, *mf*, and *cresc.*. The second system has four staves with dynamics *sempre p*, *mf dolce*, *mf*, and *cresc.*. The tempo is 'Adagio.' and the mood is 'mf cantabile'.

Third system of musical notation for 'Adagio.' in 2/4 time, key of D major. It consists of two systems of staves. The first system has four staves with dynamics *f*, *p*, *mf espr.*, and *mf espr.*. The second system has four staves with dynamics *f*, *p*, *mf espr.*, and *p*. The tempo is 'Adagio.' and the mood is 'mf cantabile'.

The first system of the musical score consists of five measures. It features a vocal line with a treble clef and a piano accompaniment with both treble and bass staves. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second system contains five measures, including vocal entries and piano accompaniment. Measures 6 and 7 show vocal entries with lyrics "cres - cen - do" and "cres - cen - do" respectively, marked with a piano (*p*) dynamic and a crescendo (*cres*) hairpin. Measures 8 and 9 continue the piano accompaniment. Measure 10 features a vocal line with a trill (*tr*) and the word "do". A common time signature (*C*) is indicated above the vocal staff in measure 8.

The third system consists of five measures. Measures 11 and 12 show a vocal line with dynamics *f* and *mf dolce*, and a piano accompaniment with dynamics *f* and *mf*. Measures 13 and 14 feature a vocal line with a trill (*tr*) and the instruction "un poco rit." (un poco ritardando), with a piano (*pp*) dynamic. Measure 15 concludes the system with a vocal line and piano accompaniment, both marked *pp* and "un poco rit."

Presto.

f sf f sf f

f sf f sf

A

p mf f

A

p mf f

This image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The piano part is in the upper staves, and the violin part is in the lower staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *più f* and *ff*. The page is numbered 10 in the bottom right corner.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has four staves: two for the voice (Soprano and Alto) and two for the piano (Right and Left Hand). The second system also has four staves: two for the voice (Soprano and Alto) and two for the piano (Right and Left Hand). The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The voice part is a simple melody with lyrics written below the notes.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The second system has two staves for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The first system ends with a double bar line. The second system begins with a new key signature of two sharps (F# and C#). The piano part features a prominent melody in the right hand, with a forte (f) dynamic marking. The vocal parts enter in the second system with a melody that is a variation of the piano melody. The score is written in a clear, legible style with standard musical notation.



First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is marked *p sempre* (piano, always) and includes *ritard.* (ritardando) markings at the end of the system.



Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is marked *a tempo* and *f* (forte). A *C* time signature change is indicated at the beginning of the system.



Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is marked *p* (piano) and includes *D* time signature changes at the beginning of the system.

First system of the musical score. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with dynamics *mf*, *f*, and *più f*. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *mf* and *f*. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *mf* and *f*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *mf* and *f*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *mf* and *f*.

Second system of the musical score. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with dynamics *più f* and *ff*. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *più f* and *ff*. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *più f* and *ff*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *più f* and *ff*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *più f* and *ff*.

Third system of the musical score. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with dynamics *p*, *mf*, *cresc.*, *rit.*, and *f*. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *p*, *mf*, *cresc.*, *rit.*, and *f*. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *p*, *mf*, *cresc.*, *rit.*, and *f*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *p*, *mf*, *cresc.*, *rit.*, and *f*. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with dynamics *p*, *mf*, *cresc.*, *rit.*, and *f*.

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